

Paris Fashions at Summer Races Are Viewed by Americans

PATTERNED Fabrics Are Established and Are Substituted in This Country for Plain Crepes Which American Women Have Worn for Several Years—They Are Made by a New Process Which Raises a Figured Design Over the Surface of the Fabric, Some of It Called "Wafer" and Some Called "Waffle." It Is Believed That Smooth Weaves Will Soon Become Second Class.



THIS DARK BLUE CREPE DE CHINE WAS ONE OF THE POPULAR GOWNS AT THE RACES. IT IS MADE WITH LONG CUTAWAY BODICE AND GATHERED SKIRT. THE LARGE SLEEVES ARE OF FIGURED MOUSSELINE.

BY ANNE RITTENHOUSE.

EARLY spring races in Paris chilled women to the bone, but the early summer ones were run under a Chinese blue sky, a soft breeze and a flickering of green leaves. Paris is nearest to physical perfection on such summer days. The gaiety of the people, their adoration of horse racing, their love of the open, send them into whatever amusement takes place under the sky—even when it rains.

This June just past the brilliant spectacle of a French crowd at its favorite pastime was made interesting to America by the sound of American voices, the sight of their faces, the chatter of their excitement. Hundreds of our citizens were out for the sights. For Paris is given over to Americans this season. It is as dominated by us as in 1919 during the peace conference when the exit of homeward-bound soldiers prolonged the war atmosphere in Paris. Grumble as Americans may at present prices, they are in France to see the sights and do not intend to miss a single thing. One would think the French people were running a tremendous summer festival to which the Americans paid entrance fee. To this mass, the spectacle of racing in such sumptuous and fashionable surroundings as France affords is rare novelty.

Every phase of American society is represented there to have its special curiosity gratified. Our women walk slowly behind mannequins sent out from the dressmaking houses, commenting, not in whispers, upon each trick and turn of the frock. American buyers go through the swirling crowd with pencil and paper. American illustrators never look at the horses. They are rapidly sketching, standing as close to the victim as they can get without being questioned.

American photographers are clicking their cameras whenever a freakish frock moves into the light, or

movie queen or royal princess swings into view.

MILLIONS of francs are lost and won, but little of this concerns Americans. They let the British and the Latins gamble while they concentrate their attention on the crowd, the celebrities, the gaiety, the clothes. This motley throng meets on Sunday afternoon. The smart set does not consider it smart to be seen at the races on this day, but to the American the inner French circle is so vague that it neither knows nor cares what its habits. It likes the crowd, and that crowd is a motley, brilliant, well-dressed, spendthrift crowd. Such is what the American crosses the ocean to see and not some member of the effete nobility economically dressed.

After the races come tea, sirups and dancing. In the Bois one has a choice of restaurants that are as gay as children's toys. Flower gardens spread before them. American jazz, often played by Americans, beats out its syncopated time.

The small green tables are filled with tall cold glasses of orangeade and citronade. It is rare to see the French drinking anything else in the afternoon. Usually the Americans follow their example, unless they belong to the class that has fled from its Constitution to get another kind of a drink.

Whatever the Puritan habits of the Anglo-Saxon at home on Sunday, they are curiously forgotten by the Americans in Paris. One permits oneself license when traveling that would be considered sinful at home. Therefore they dance, go to the races, listen to jazz, dine at a restaurant and are not one whit perturbed in conscience.

The day after the Sunday races the American women fare forth to see and digest the fashions of the world. They are ready to order clothes. They say: "I saw this year-

AT LEFT—THIS TYPE OF JUMPER JACKET IS THE SMARTEST ONE IN PARIS. IT IS OF BLACK CLOTH. THE PREVAILING FABRIC, IT IS FASTENED AT THE HIP LINE, AND WORN WITH A WHITE CREPE DE CHINE SKIRT. THESE JACKETS RARELY CARRY A SKIRT TO MATCH.

AT RIGHT—CAPE OF ALMOND GREEN BOUND WITH BROWN BRAID, CARRYING OUT TWO POPULAR COLORS AT FRENCH RACES. THE PUFFED COLLAR IS MADE OF PRINTED WOOLEN. THIS EXAGGERATED COLLAR IS IN THE FOREGROUND.

terday at the races; I am told that that gown is too popular; it has been worn for four months at the races. It is thus they learn the difference between what is new and old. They pay their money for pleasure and get their sartorial certainty.

THROUGH this process there is no doubt in the minds of the experienced who have watched the progress of clothes across the Atlantic that much which was worn yesterday in France will be worn tomorrow in America. It will do Europe on the figures of Americans from the 'bido to the English ladies this summer. The fabrics may not be suitable for our autumn weather, but the ideas will find a new setting in warm fabrics.

The jumper jacket catches the attention of Americans at the beginning of their adventure in clothes. They like its informality. It is the French version of a sweater. It is so popular that one sees it a trifle too often in Paris, but there is an expectation that it may become partially standardized and therefore it is well to buy and wear it.

At the early races, when the weather was cold, it was launched in fur. In suede, in heavy cloth fabrics. As the weather grew normal, dressmakers launched it in the materials known as gaufré and cloqué. These came to America in March. They are admirable fabrics for hot weather.

One fashion fact that Americans discovered was that a jumper jacket is not supposed to match the skirt or frock with which it is worn. Its color is chosen without relation to the rest of one's wardrobe. It seems to have been the result of this creed; if it harmonizes with the costume, so much the better; if it doesn't, what's the odds?

At the races it is frequently seen in black, in leaf shades of brown, but rarely in red or mauve or light green. It is in almond green, the color Jeanne Lanvin launched last January and which has grown to be conspicuous in the costumery at the races.

A FURTHER word might be said regarding these weaves called gaufré and cloqué. They are not new to the manufacturers, the dressmakers or the shops over here, but they catch the attention of the public as a novelty whenever a woman appears in a garment of either weave. I wrote them up rather fully last summer from Paris, but as an editor of a fashion magazine once said: "In fashions, it's as bad to be a year

ahead as a year behind." Every one who writes on the subject of clothes runs against that stumbling block. Fashion reporters are more apt to be in front than behind. It is their duty to emphasize things that will appear, or have just appeared, rather than those which are common knowledge. But the consumers, women, do not turn their attention to a fashion until it is worn by their neighbors. Therein lies the fixed gulf of difference between the writer and the public.

Now that these new and significant French weaves are coming into evidence among the women who buy a fabric, it is wise to describe them again. They are light in weight, their weave is crepe and their surface is a spider web pattern which is raised above the surface slightly, but perceptibly. It is this patterned surface which makes the difference between them and what has been.

The name "gaufré" means waffle iron and the fabric by that name has a honeycomb design. The wafer design is more popular. It is a spider web tracery over the surface, but it looks more as if it were made by a mole than a spider. Tea wafers show it.

These fabrics were the first to break the long-established popularity of the flat surface. It is wise for women to know that the races in Paris not only emphasized these two weaves, but they launched several others which were created by leading makers of materials. These facts are taken as evidence that the raised and patterned fabric is to precede the plain one. The crepe weave will continue in fashion, but its surface will cease to be smooth.

A wide variety of crinkles and wrinkles, honeycombs and spider webs, waffles and wafers, will come into existence. They have

but it ran second to the crinkled crepes. It had distinction, however, and a few remarkably good frocks of it were worn by women who know how to dress.

One of these launched a novelty that is just the kind of thing our manufacturers will take up. It had a crescent neck opening, shaped like a new moon, placed below the neck binding. It is intended to show the string of pearls worn under instead of over the frock. This is a trick many smart women carry out when they are not formally attired; then

of almond green which attracted the attention of Americans at the races. It was a short cape, not intending to meet in the front, which rippled from hips at side to heels at back.

The edges were bound with brown braid; so was the collar, which was padded into a big Persian roll, or possibly it was more like the ornamental puffed trunks worn by the cavaliers in Elizabethan days. These immense collars are smart on any kind of wrap that is not a coat. Among the gowns that won at the races was a long-waisted, full-skirted



ON THE LEFT IS A CHEMISE FROCK OF FIGURED POULARD. ITS PATTERN IN THE BIG SWIRLING DESIGN THAT FASHION LIKES. A HALF-MOON OPENING BELOW THE COLLAR BAND TO SHOW THE PEARLS IS A NOVELTY. AT RIGHT—GOWN OF GRAY CREPE, BEADED, WITH AN ORNATE GIRDLE OF SILVER ROSES. THE CHIFFON SLEEVES ARE ORIENTAL IN THEIR IMMENSITY. THERE ARE SLINGS FROM THE BACK OF SHOULDERS.

already come into existence among weavers. Only the public remains to be persuaded of their loveliness. The gowns at the French races were significant in that they persuaded a large segment of the American public to adopt the fashion.

ANOTHER fact strikingly brought out by the flower garden of clothes worn at the races was the prevalence of figured fabrics. Poulard was promised a significant place,

the string of pearls is pulled out. It is in keeping with the medieval fashion for cut-out designs, usually filled in by an underslip of another color.

The foulards which were worn at the races had light colored foundations with immense scrolls, done in colors. The edges of these gowns were usually bound with crepe or silk in the color of the scrolls.

This fashion for figured fabrics has gone so far that an immense puffed collar of woolen printed in bright patterns was used for smart cape

affair that carried out Paul Poiret's determination to make such frocks the ruling fashion. It had a slim straight bodice cut like a coat of mail, to the edge of which was gathered a full skirt that touched the ankles. It had no irregularity in its hem. The sleeves were immense pieces of arm covering, the materials a figured chiffon.

This is a weave that is constantly worn by smart women in Paris and carries out the new verdict for patterned fabrics over plain ones. (Copyright, 1922.)

A MAN OF LETTERS.

(Continued from Second Page.)

amusement my ex-lance corporal roared heavily to his feet. His face was brick-red and his eyes glowed with anger. He pointed his big fingers at Ephraim and exclaimed: "Yes, talk, talk, talk—that's all it is. There's nothing in it at all," and he hobbled out of the room (you know he was wounded in the right foot). The position as you may imagine was a little trying. I did not feel in the mood to stay and make apologies. I hurried after Codling. "I caught him up at the end of the lane," I said. "Codling, why did you do that?" He could not speak for a long time, then he said: "I'm sorry, sir. It came over me at the corner by Harvey's mill we met a girl. Her face was wet—there was a fine rain falling at the time. They looked at each other, these two, then she suddenly threw out her arms and buried her face on his chest. I realized that this was no place for me and I hurried on. The following morning I received the inclosed letter. Please return it to me. Yrs. ever, JAMES."

Alfred Codling to James Weekes. Dear Sir—Please to irritate my name from the literary soc I feel I have treated you bad about it but there it is. I apologize to you for treating you bad like that is all I regret. You have always been kind and pleasant to me lendin me the books and that. I shall always be grateful to you for what you have done. It all came over me sudden like last night while that chap was spoutin out about what you call physiology. I had never heard tell on the word till you put me on it and now they all talk about it. I looked it up in the dictionary and it says something about the science of mind and that chap went on spoutin about it.

I had quarrel with my girl we had never quarrel before and I was very down about it. She is the best girl a fellow could wish and I have always said so. Somehow last night while she was spoutin on it came over me sudden I thought of the nights I had spent alone in the desert when it was all quiet and misturous and big I had been throw it all sir I had seen my pale what was alive as I might

blown to peices the next I had tramped hundreds of miles and gone without food and water I had seen hell itself sir. And when you are always with death like that sir you are always so much alive you are alive and then the next minnit you may be dead and it makes you want to feel in touch like with everything you can't hate noone when your like that you think of the other feller over there whose thinkin like you are prehaps and he all alone to lookin up the blinkin stars and it comes over you that its only love that holds us all together love, and nothin else at all my hart was breakin thinkin of Annie what I had treated so bad and what I had been throw and he went on spoutin and spoutin. What does he know about physiology. You have to had been very near death to find the big things what I found out and I couldn't tell these literary blokes that thats why I lost my temper and so please irrase me from the soc They can't teach me nothin that matters. I've seen it all and I can't teach them nothin because they haven't been throw it. What I have larnt is sir that theres somethin big in our lives apart from gettin on and comfins and good times and so sir I am much oblidged for all you done for me and except my apology for the way I treat you

Your obedient servant, ALFRED CODDLING. Dear Joep—In reply to your letter, I cannot see my way to apologize or even to dissociate myself with the views expressed by Mr. Alfred Codling at our last meeting, consequently I must ask you to accept my resignation. Your very truly JAMES WEEKES. Samuel Childers to Edwin Joep. Dear Joep—Taking into consideration all the circumstances of the case I must ask you to accept my resignation from the Tibbelsford Literary Society. Yrs. faithfully, S. CHILDERS.

Annie Phelps to Alfred Codling. My dear Alf—Of course its all right I am right now dear Alf I will try and be a good wife to you I amnt clever like you with all your big thewies and that, but I will and be a good wife to you Aunt Ann is gela

to give us that horsehair and mother says therell be twenty five pounds comin to me when Uncle Steve pags out and he has the droppie all right already. What do you say to Apperill if we can git that cottidge of Mrs Plummers mothers see you Sunday. x x x x x x x x x x love from ANNIE.

Ephraim Baldwin to Edwin Joep. Dear Mr. Joep—As no apology has been forthcoming to me from any quarter for the outrageous insult I was subjected to on the occasion of my last paper, I must ask you to accept my resignation. Yrs. faithfully, EPHRAIM BALDWIN, O. B. E.

Alfred Codling to Annie Phelps. My dear Anne—You will be pleased to hear that I have made a foreman this will mean an increas and so on I think April will be alright Mr. Weeks sent me check for fifty pounds to start fernishin but I took it back I said no I could not accept it havin done nothin to earn it and treatin him so bad over that literary soc but he said yes and he put it in such a way that I accept after all so we shall be alright for fernishin at the present He was very kind and he says we was to go to him at any time and I was to go on readin the books he says I shall find good things in them but not the literary soc he says he had left it himself I feel I treated him very bad but I could not stand that feller spoutin and him never havin been throw it like what I have that dog of Charlies killed one of Mrs Reeves chickens Monday so must now close till Sunday with love from Your soon husban (dont it sound funny?) ALF.

Edwin Joep to Walter Bunning. Dear Sir—In reply to your letter I beg to say that Tibbelsford Literary society is dissolved. Yrs. faithfully, E. JOEP. (Copyright, 1922. All rights reserved.)

A girl employed in a Stockholm factory which exports matches to all parts of the world wrote on one of the boxes. "To my prospective husband, care of Fate and Fortune, Wide World." The box came to America and fell into possession of an engineer, who began a correspondence which resulted in matrimony.

BEAUTY CHATS

BY EDNA KENT FORBES.

Reducing. Losing flesh is a much simpler process than most women believe. As we were saying last week, if you take less energy into the body by food than you consume in exercise you will be certain to lose weight. This is an absolute rule, and the fat women who declare they hardly eat a thing and go on daily increasing in girth are not the exceptions to this rule that they fondly imagine. They simply have forgotten how much they really have been eating.

Fat people, of course, thrive and increase in girth on fairly small amounts of food. Their systems turn everything possible into flesh, yet if they eat less they will reduce. They cannot help it. Their bodies will take up the surplus fat and reconsume it.

found in these two vegetables. It is possible to have a balanced ration and to supply the body with everything it needs without feeding into it unwanted fat. Eliminating such fattening foods as cream, butter and sugar is one way of doing it.

Brown Eyes.—Eczema should be treated by a physician and not handled through simple home remedies. J. E. W.—When a wart is on the face it is better to have it removed by a physician and take no chance of leaving a scar.

Almie.—The juice of cucumber makes a good bleach at this season, which can be used as well for the hands and arms as for the complexion.

G. B. L.—For the oily condition of the skin over the nose use a mild astringent such as any of the toilet waters.

Katherine.—If the ingredients in your cream did not mix, you did not follow the directions given with the formula. The only thing to do now is to heat it over, using a double boiler, but do not let it become overheated, and then beat it all together with a silver fork until it becomes smooth and the consistency of cream. You have not spoiled the quality any, so it can be used, even though it will never be as smooth a cream as if you had followed the directions accurately.

EFFICIENT HOUSEKEEPING

BY LAURA KIRKMAN.

Knitting Directions.

The following knitting directions for baby garments have been sent to me by two reader friends, with the request that I publish them for other women to use:

"Baby Stockings.—Two balls white two-fold Saxony, one ball pink; steel needles, No. 15. Cast on 32 stitches of a color (pale pink or baby blue). Knit 4 ribs (8 times across). Always count with end of worsted on the right. Now take white yarn and knit 2 ribs (4 times across). Fifth time across knit 2, thread over, knit 2 together; continue across like from 2. Knit back plain. Knit one more rib of white (2 times across). This strip should be the same width as the colored strip.

"Now with the colored worsted again, knit 4 ribs (8 times across). To Make the Knee.—Take the white worsted and knit 27 stitches, turn, knit 2 and turn—knit 4, turn—knit 5, turn—continue this till all the stitches are knit off. Knit 19 ribs (or 38 times across). Narrow next row—by taking 2 stitches together at each end. Narrow again—and knit 5 ribs. Knit 5 ribs (or 10 times across). This makes 18 ribs and 5 narrowings. Knit across and leave 18 stitches on needle; knit back and leave 18 stitches

on the other needle; knit this center piece for 18 ribs (or 36 times across).

"Knit over once to opposite side—then with left needle take up the stitches on side of toe part (or center strip); knit across to the end. Knit back and take up stitches on other side of toe with left needle, and continue knitting across to end (the side where worsted begins). Knit 5 ribs (10 times across). Knit 2 together across for 2 ribs, and bind off. Saw up leg and foot. Crochet shells at top.

"Baby Slipon.—Two balls four-fold Saxony, white; 2 bone needles, No. 3. Cast on 72 stitches. Knit 2, purl 2, for 1 1/4 inches. Knit 32 ribs. Cast on 32 stitches for sleeves (each side). Knit 16 ribs. Knit 57 stitches and leave on pin. Bind off 50 stitches for neck. Knit 3 ribs and cast on 18 stitches for front of neck. Knit 18 stitches for front of neck for sleeves, knit four ribs. Repeat from * for other side. Then put all on one needle and knit plain to within 1 1/4 inches from bottom (this 1 1/4 inches should be knit 2, purl 2, like the back of the sweater). When the little garment is finished it is a slipon sweater (not open in front).

"Culotte.—Pick up stitches across back and reverse; knit 18 ribs.